

Bruce
Ramono
Mass Media
Burlington
RM-9208
RM-9242

OFFICE OF THE SECRETARY

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COMMUNICATIONS COMMISSION
OFFICE OF THE SECRETARY

Dear FCC,

Please take the time to read this through do not dismiss it as just a piece of trash. I'm you this letter in response to what I've heard about pirate radio and what has been happening to micro-watt stations as of late.

Pirate radio is not a bad thing, as ^{you} seem to think it is. All these people want to do is have there own radio station where they can speak their minds and tell people out there what is really important. Its that simple, but yet you choose to persecute these people for no apparent reason. As was the case with Dag Brewer. This man did absolutely nothing criminal except speak his mind to the ones who wanted to listen. Then in November of 1997 he was thrown to the ground, shackled in handcuffs and guns pointed at his head. This man was treated with brutal force by our corporate muscle power. You really had no reason for it either. Was it because he was interfering with corporate radio? No, almost every single rebel radio station gets set up so they won't interfere with any big wig station. Was it because he wasn't tapped into the Emergency Alert System. No, because if he were just legally ~~licensed~~ licensed he could air the warning very easily. I don't see the point in pulling guns on this man. Did you think that because he was a micro broadcaster he was dangerous and might have weapons?

you just leave people such as Stephen Dunifer, of Free Radio Berkeley, alone. Their cause no harm to anybody. I believe the main reason that you are trying to shut all these rebel radio stations down is because they don't make you any money. All these big stations are paying at least \$50,000 to for a small FCC licensed stations, while micro-broadcasters are only buying used pieces for under \$1000. It's because you ~~are~~ not making any money off these rebels that you dislike them and that's ignorant. It's all about your corporate profit. isn't it? Well it shouldn't be pure profit. Radio should be about giving people from every walk of life what they want and this is not happening. There is definatly enough airwaves to accomplish this feat easily. As Jello Biafra pointed out "I think it goes way beyond pirate radio and the FCC. It's more of a fight going on for how much access the average American has to relevant information that affects their lives." Just remember that the airwaves belong to the people. Thank you for taking out of the day to read this. I hope that you will ● consider my points and fight for a change. I enclosed some interesting articles please read them.

P.S. - Please write back telling me your thoughts and opinions, at
Tommy Faulkner
43 Manchester Cir.

A concerned punk,

Tommy Faulkner

printed on
pounce-

B.2.1. If you encourage people who are working on these issues to come on the broadcast to speak or to at least give us a tape or

another community to go into, and I was in a
beside suburb community. Therefore I
my release, and I think for many people it

St. Paul's has been a place where people have been coming for a long time. St. Paul's has been a place where people have been coming for a long time.

...influence on you. When we tuned in last night we
...of music and I'm wondering where you get your
...does it come from and how do you get exposed to

...from our personal collec-
...all getting a little
... (laughter). We also ask
...to make tapes
... Although we
...of response from that. We
ask local bands or bands that are passing
through for a donation. I spend a lot of
money on music so I'll buy things for me,
but I keep in mind the idea of playing them
on the air too. Lately I was thinking about
making little cassette tapes and
leaving them in the studio record labels and
explaining what we're doing. Then again
Mimi O'Connell has been really generous
with us. I have a small shop and all that
they've given us CD promotional copies, stuff they didn't want. I
was in there one time and they said, 'Why don't you just go in the
used bin and take 10 or 12 records.'

J: Lately there's been people coming with their own records who
want to be a DJ for an hour. That's really cool. Maybe they were
just going to watch TV on Tuesday night and
now they're getting out with other people and
doing something creative.

B: And it's been a good variety. If it was just
up to the main people at the station we'd proba-
bly play mostly punk and folk music, but we've
had people come in and play an hour of Brazil-
ian music and Latin jazz. This friend of mine
came in and played classical music and everybody clears the room
(laughter). They aren't used to it.

J: We've had some DJ's come and spin turntables, reggae
music and all sorts of things and all sorts of stuff.

B: So it's a mix of things, I mean, a lot of people who are into music
that I mean, it's not just the DJ's, it's the people who are into music.

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is a pretty red-neck type of community, ranching and farming and
stuff, plus the fact that our frequency is between two Christian sta-
tions on either side. So we never know who's picking us up by acci-
dent.

R: How many watts are you?
J: We're at about 12 watts right now, give
or take about 10. We reach pretty much
downhill from here.

R: Where's here?
J: Here's Albuquerque, in the university
area which is kind of uphill from down-
town, and downhill from the heights and
the mountains. We don't really go too far
uphill because of the way that the signal
travels, but we do go pretty far downhill
into the valley.

B: At this point we've got tens of listen-
ers (laughter). We're not sure how many
people we're reaching. We put out a little
survey at the bookstore.

R: I saw that survey. Any responses on that?
J: We've got them here in our archives. What was most interesting
to me was the number of responses we got that said they didn't like
free form music. The local college station here used to be nothing but
free form and there was a big scuffle over format because they want-
ed more subscribers.

R: That market-driven stuff seems to be hap-
pening all over at the expense of experimen-
tation and idiosyncrasy.

J: I can give you some of the responses we had
on our Rebel Radio questionnaire that Bret here
made up. One of the questions was *What do you
like about Rebel Radio?* Some of the responses
were: "It's for the people by the people and as good as we make it."

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for the people by the people and as good as we make it. Also, you kids are willing to talk about anarchy and Zapata on a
real level, not an "isn't that thrilling, honey?" level (laughter). What
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FREE RADIO AS COMMUNITY RADIO: A FREE RADIO GAINESVILLE PERSPECTIVE

Free Radio Gainesville

Free Radio Gainesville is part of an affinity group—a small political work group based on ties of friendship and community—that was organized in 1996. Some of us have lived in Gainesville almost all of our lives, and others are transplants, but we've been involved with each other through the youth culture/counterculture scene here for about five years now. Our goals for the station are basically to attack corporate media and provide a grassroots alternative, to try to get some of our "radical" ideas out into the community in order to stir up action and positive change in our town, and to have fun by being creative with a medium, radio, that has a lot of potential that we see being wasted by corporate culture with its bottom line agenda and narrow scope. Because of its small scale and D.I.Y. basis, unlicensed micro-powered radio has the potential to fill in all kinds of gaps that exist in the range of styles or perspectives available from current legally licensed broadcasters.

"Pirate" stations can fill in the many niches between the tightly-focused market-based approach of corporate radio and the wide-open hodgepodge of licensed non-profit community radio.

The micropower radio movement is growing exponentially at this point, and there are many issues of legality, ethics, money and the lack thereof, and basic orientation and goals of the movement as a whole that must be addressed. We're going with the line that we're building a community radio station, and we're trying to make the community in which they are located a better place to live and a more democratic one.

Free Radio Gainesville is a small, non-profit, unlicensed radio station. We're a group of about 10 people who are all involved in the station. We're not a formal organization, but we're a group of people who are all involved in the station. We're not a formal organization, but we're a group of people who are all involved in the station.

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ball and ran with it, and have been agitating and fuckin' shit up since they were in high school. The affinity group that started Free Radio Gainesville was organized in order to make a specifically anarchist contribution to the local scene. We wanted to create programs and actions that would complement other local grassroots projects while reflecting our commitment to anarchism and anti-authoritarianism. We had all been involved in activism through other groups, some of them more traditional "left-wing" groups, such as feminist and student organizations, and others more apocalyptic in nature, such as Food Not Bombs.

Our little posse met through the natural process of networking that goes on in small town community organizing. Initially we all started hanging out as "just friends," but through our participation in the process of policy-building and organizing at the local radical infoshop, the Civic Media Center, we became increasingly aware of our shared commitment to certain political

ideas—radical democracy, decentralized organization, open and inclusive group process. We first got together as our own separate group to study anar-

chist history and share ideas about the theory and practice of anarchism—things like direct action, consensus decision-making, and non-hierarchical group structures. We did so partly out of disenchanted with some of the goals and tactics of other local left groups (pushing for democratic socialism, unionization, etc.) and partly out of a shared desire to create a more radical and

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Zapattistas).

Folks who create free radio stations usually

do it in one of two basic formats: as the platform for an individual or a small group's narrowly focused agenda (like WTRA and Black Liberation Radio in the early days of the micropower movement), or as a community resource that puts just about anyone on the air (like the early days of Free Radio Berkeley's 24/7 broadcast). It seems that either of these approaches can involve a station in some pretty confusing free speech struggles—whose station is it, and who has the right to say what does or doesn't get on the air on a "free" broadcast frequency? Things can get especially hairy when one person or a couple of people own the equipment and the space it's set up in and are trying to make it available to others for use.

At Free Radio Gainesville we are trying to strike a balance between the two extremes of a personal or narrowly focused set of programming and a wide-open, chaotic and contradictory free speech zone. We run our station as a democratic collective and have come up with some basic notions of what we as a group want to see get put out over the airwaves in our name. We do this for practical as well as philosophical reasons. We are all poor and none of us have the resources to individually "own" the equipment, and even as a collective, the potential legal expenses are daunting. On the philosophical side, all of our activity has tended to reflect what I think can be seen as the central ideal that the affinity group members all share: to live in a world where we must have a dialogue between the individual and the community.

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CM: Why did you decide to get involved in micropower radio?

What was the motivation and what was your personal experience?

PD: Well, for me personally, I work as a carpenter and a handyman during the day. I listen to a lot of radio and I watch almost no TV, but I listen to the radio a lot. Radio broadens my cultural horizons and it adds to my source for news and information and that sort of thing. Listening to the radio is very important to me. One of the things that led to

Radio Mutiny was the round of censorship of Mumia Abu-Jamal. There were several very dramatic incidents over the past couple of years involving Mumia

Abu-Jamal. Mumia is a former radio journalist in Philadelphia who has been on death row for many years. He recorded a series of commentaries from prison, talking about prison life, talking about what it's like to be awaiting the death penalty and so on. NPR was very excited to bring these commentaries to the general public and unfortunately it was just about time for NPR's funding cycle to come up and Bob Dole got on the floor of the Senate and he said "I'm not going to fund NPR if it's going to broadcast the commentaries of cop killers. What kind of journalism is that?" And to it's great shame NPR backed down. They pulled the series. All of a sudden they lacked journalistic merit whereas just a bit earlier they were all excited about it. There was just a real shameful spectacle of the way supposedly non-commercial public media are influenced by the conflict of power and influence. Then a second incident was that the Pacifica Radio Network chose to carry some commentaries by Mumia Abu-Jamal as well. In their case they were carried in Pennsylvania by Temple University's radio station and the very day the Mumia commentaries were due to air on that station [...] Temple did not merely cancel the show, they canceled the entire Pacifica Network. After that there was no longer any Pacifica programming available in the entire state of Pennsylvania. Now Pacifica is a nationwide news network consisting of you can hear Pacifica network news on hundreds of stations across the country. In a lot of that Temple just canceled the programming. What that proves to us at Radio Mutiny was that we need a kind of a radio that is not first of all beholden to commercial interests. Second of all, to the government for its funding and third of all, not beholden to the

institutions like the FBI. If you are an administrator at a college, you don't want to upset the local police department, you have to stay on good terms with them. That did not add up to the kind of journalism that people can rely on to get their news and information. So that had a lot to do with it. It's also, in the past couple of years, radio has just gotten dramatically, dramatically

RADIO MUTINY

We talked to the Mystery Kickboxer and Patrick of Radio Mutiny in Philadelphia on Friday, January 23rd. They were making their second stop on their East Coast Micropower Radio Tour, which ended up visiting 20 cities on the East Coast. The next day, Patrick held a pirate radio workshop at the Civil Disobedience Conference which was held at American University. The workshop was attended by over 80 people.

hoods and communities. What is happening now is that there is a massive move away from that. Of the 10,000 stations across the country, about 4000 have changed hands in the last two years. Almost all of those sale and acquisitions have been independent stations falling into the hands of the large chains. And these are commercial stations.

CM: And the non-commercial spectrum?

PD: It's been dramatically [reduced]

CM: We lost a jazz station here last year in D.C. which was switched over to being the C-SPAN channel.

PD: There's quite a few pressures on the non-commercial spectrum these days. Universities are tending to cut their budgets, so more and more stations are being asked to be self-supporting in terms of their income and that means that they generally mimic commercial formats. And that's a real shame because universities the whole idea of setting aside frequencies for universities is that they can be of an educational nature. I don't remember the last time I heard anything of an educational nature coming from a university station. [...] in the way of public affairs programming. You can hear in the early days of radio, you can hear

CM: Yes, and that's the public affairs PD: (laughing) [...] the NPR kind of carried a program [...] very strong [...] programming in the [...] which the Temple has one ball [...] local news, which first and then [...] that universities have those theories in the

Interview by Jack [...] worse. There's been a massive move towards concentration in media, ever since the 1996 Telecommunications Act. The limits on station ownership by single corporate entities, it used to be that you could have no more than 20 AM stations and 20 FM stations. Now there are chains of hundreds and hundreds of stations owned by such bastions of independent journalism as Disney. It's really a shame. One of the most important precepts behind radio regulation in most of this century anyway, in most of the history of radio has been the idea of localism, that radio's services should be reflective and of service to their local neighborhoods and communities. What is happening now is that there is a massive move away from that. Of the 10,000 stations across the country, about 4000 have changed hands in the last two years. Almost all of those sale and acquisitions have been independent stations falling into the hands of the large chains. And these are commercial stations.

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CM: Mystery Kickboxer, why are you interested in micropower radio? Why do you hate current radio? What are your problems with it?

MK: Well, all these things that Pete just said definitely agree with me very much. Mostly I got involved because nobody else had ever given me the opportunity to be on the radio and express myself. Now I have the opportunity to do that and work on a project with my neighbors and do something hands-on and express my ideas.

CM: Do you have a program on this station?

MK: Yeah, I have programs on WPPR since almost since it started up. I'm involved because I like the other people's programs too and it's just really satisfying to be involved with it.

CM: Tell us about Radio Mutiny, history how long has it been on the air? What's going on these days?

PD: Yeah, Radio Mutiny started with 4 or 5 people, and for the reasons I described above. You know, they were very sick of business as usual and business as usual in radio. We managed over the course of a few months to get a kit for a transmitter and assemble it and get working. First we were on for one night a week. We went on the air first in October of '96, I suppose. Ever since then we've been building. Right now our schedule is 6 nights per week coming on around 5pm to midnight or so. We do a variety of public affairs programming, a lot of music programming, some local news and information, some sort of, you know, kind of literary programming, both reading stories and [...]

CM: Do you have a program?

PD: I don't. I personally am part of the collection so I have a lot of responsibilities having to do with operating the station and that sort of thing. Very involved in the national political fight for micropower radio. My dream program to do is, I would like to do a show that basically local. It is going to be called "Science under the Microscope" and it will be sort of an ordinary citizens look at science asking the questions that don't get asked. Sort of like pop science that a Where is the funding come from for this research? Who set the priorities that said that we should devote all this effort to this work?

CM: [...] every day, when [...] could be [...] of this [...] day [...] look at [...] that [...] What

CM: [...] for the [...] station [...] help [...] the Nor [...] whole [...] people o [...] ideas abo [...] why it's [...] because the [...] the Berkeley Radio Berkeley] case. The United States up against a pirate station and the pirate

Gainesville issues as an example. The city council tries to sell the us citizens a lovely array of "development" schemes to bring "jobs" and "economic growth" to our humble burg, but they always seem to end up being the same old sweetheart deals for local developers and big-business corporate franchises who provide us with more shitwork for less pay and the same old Corporate Amerika strip malls, facades, and dangerous, polluting industry. Meanwhile the little mom-n-pop businesses that provide unique local culture and a semi-autonomous local economy go down the drain from the competition. "Downtown redevelopment" translates into creating safe zones for the local Richie Riches and their "vision" for our town. This means moves like trying to push the poor folks and "houseless" people out by threatening the shelters and the churches that provide services; putting police and economic pressure on the area's only punk rock bar to try to force it out of the heart of downtown, where it currently thrives and festers like a dirty little thorn of rebellion in the side of their oh-so-carefully planned corporate Kookle Kutter Kommunity; trying to force all the local papers to buy the same expensive, butt-ugly metal distribution boxes so that the independent papers' colorful old D.I.Y. boxes won't hurt their precious eyes; and selectively enforcing a lame little city ordinance that makes it a crime for activists, homeless people, and punk kids to hang flyers on city utility poles while Coca-Cola plasters those same poles with giant Olympic hype posters.

When you step outside of the confines of political debate that the corporate machine presents, it is easy to see how there could be many different kinds of solutions to the problems that a community faces, and we want to promote our particular vision of cooperative, collectively-created solutions that are based on real democracy. For example, if a neighborhood in town is having social and economic problems, let the people who live there come together to come up with ideas about how to solve them, and then vote on the proposals that they themselves come up with. Let them bring in outside "experts" for advice and reach out to others for material aid if they freely choose to do so. In the corporate capitalist mentality that rules now, there is only one way to come up with "solutions"-top-down government or business power. Their solution to the problem of "neighborhood decay" is opening up "new markets" for big-money investors (strip malls, yuppie apartment complexes) and providing more fodder for the Prison Industrial Complex with more cops and harsher laws. If an idea does not somehow generate more power and more profit for a privileged minority, it just isn't worth considering. However, it seems to me that the success of user-powered radio at the grassroots level is just one real-life example that exposes what a lie that kind of thinking is.

In December of 1997 the established FRG collective decided to formally draft policy pertaining to decision-making and the addition of new collective members and new broadcast programming. We had been broadcasting since July with minimal publicity in order to build up our shoddy equipment and to work the bugs out. After having a five-hour intensive meeting and brainstorming session, we came up with five basic documents that served to establish how to go about making our station and reach out to other segments of the community at large. We also drafted and published a manifesto explaining the goals and theory of the project to the public.

If the idea of a community radio station is that we make a place where we can hear from all our community members, then we have a responsibility to open up the station to all our community members from all points of view, political and social. We have a mission to put certain perspectives on the air to create a zone of free speech for certain marginalized or excluded voices that we as a group see as valuable and needing to be heard, and our responsibility to our community lies in living up to that goal. There is no room on our frequency, to use an extreme example, for the local KKK. Their interests run directly counter to the kind of political and economic empowerment we hope to promote. Let them find their own methods of outreach, and if they do, then let the

people decide if they want to pay attention. To use an example from our day-to-day practice, the only time any word from the local New York Times syndicate newspaper gets on the air is when the Radical News Hour reader uses it as fodder for attacking piss-yellow corporate journalism, comparing and contrasting it with coverage of the same issue from alternative press sources.

To build our organization and expand our programming, we decided to stick to grassroots methods of outreach: speaking out about Free Radio Gainesville at social gatherings and political events, publishing our manifesto and recruiting ads in the local radical paper, on-air requests for feedback and programming ideas, and personally recruiting individuals that we encountered on the street, in meetings, or at work. We ultimately intend on raising money the traditional grassroots way: music benefits, t-shirts, bumper-stickers, and soliciting funds from moneyed liberals who support our cause. We constantly request from our listeners music and equipment donations. We especially encourage music from local artists so that we can better promote our unique cultural scene. So far we have agreed not to accept money from anyone in exchange for advertisement. Instead it is our hope to establish barter relations (relations based on mutual assistance) with locally owned music stores, clubs and Non Governmental organizations.

Prospective members are asked to write a proposal detailing their program idea and how they think it might compliment our mission. They are then given a four week trial slot during which time the existing collective listens in. The trial member is encouraged to attend meetings to better get acquainted with FRG members and to receive feed back on their program. At the end of this trial period the prospective member is invited into the collective as a full member or rejected if the group does not have a solid consensus that their program complements the mission of Free Radio Gainesville. For example, a DJ that persists in being misogynist, racist, homophobic, puts out sloppy, self-contradictory information, or refuses to respect and take care of the equipment or the space.

Since these policy decisions were formalized, we have added one new full member and are trying out three more. The addition of new members to FRG was initially based on affinity. We formed the initial collective by pooling our money and resources on the principle of "From each according to his/her ability, to the project according to its needs." We began building the group in size and diversity by inviting comrades of ours from other groups and friends from our immediate scene or community to join the collective and do programs. Among our first new recruits were Food Not Bombs activists and a woman who was FRG's member and listener and supporter in our early experimental broadcast days. But we knew that in order to expand our on-air time, broaden the scope of information that we put out, and serve more parts of the community, we would need to take on programs from outside our own immediate circle of friends and activists.

In our case, that meant people from outside the local scene, mostly middle-class dropouts. The biggest obstacle we face being in small town South town, which is also a university town, is the gap between the white countercultural scene and the black cultural scene and street scene. The local cultural breakdown of the original Gainesville community is that all of us are white, and most of the people in our scene are male, though we have a few women from middle-class backgrounds who have moved from middle-class



It's time to listen.

FREE RADIO GAINESVILLE 94.7 FM

ON AIR 10 PM - 11 PM

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is winning in court. So, with one exception, most of the microradio stations that have been getting busted have not had too severe punishments. Mostly they've just been getting warning letters. So, it would be a really great time for a bunch of smaller stations to be on the air so people could hear what it's like to have just normal people talking on the radio and playing their music. And gotta get used to that non-slick sound so that... it's kind of the idea of the law is old and doesn't make sense anymore the people go about changing it themselves and therefore the law changes. That's evolution and so the tour is really about helping that along.

PD: One thing that... Radio Mutiny recently got a warning letter from the FCC and one of the things that we said right after we held a demonstration—our demonstration was in front of Benjamin Franklin's old printing press—what we basically said was that back in the 1770s Benjamin Franklin defied the British crown by having this printing press and asserting his right to free speech and we see ourselves as doing the same thing. The First Amendment is about whether you have the right to yell at passers-by on the street or yell whatever you want to your friends or whatever, but the First Amendment is about it, it's the right of ordinary citizens to participate in a public dialog about the issues that concern us. What we really... it's obvious to everyone that the great majority of debate about the issues that takes place today is not people standing around on street corners talking to each other about "Oh well, did President Clinton sleep with this person or not?" It takes place in the media and the unfortunate thing is that the media is in the hands of a relatively small number of people who have very clear interests in this. The tour... one of the things that we did at that demonstration is that we issued a platform of a number of actions that we would take in response to their actions against us. One of them is... we promised that we would open up ten stations for every station that they tried to shut down. The microradio tour is an effort to let people know just what is happening in microradio, just what the issues really are, among pirates and just what the potential of this is. There is no law of physics that says that the radio dial has to be swamped with religious bigots, with used car salesmen, with classic rock DJs or whatever. That has nothing to do with a technical problem. This is a political question of what is prioritized in this country. What we have in this country is a wealth-based broadcasting system.

CM: How much does it cost for a legit station to go on the air? What's the start-up fee?

PD: The way it works... it's very hard to have new stations go on the air. It's a real problem. If you want to start a legit station, you have to go through a lot of bureaucracy and it's really expensive. It's not like you can just go out and buy a radio and start broadcasting. It's a real pain in the ass.

well. Particularly because they live in a world that is more about sound than most people that have a particular ability and get the talent for radio. The local NPR affiliates haven't seemed... been able to squeeze them in and it's because they don't make money in fund drives. The sorts of show that make money for NPR on fund drive are the Savvy Traveler or the gourmet show or whatever — shows that appeal to a more upscale sort of audience that has enough money to throw at the station when pledge drive time comes around. It is one of the great scandals of public radio today — the move towards appealing only to wealthier audiences. People often mistake cause for effect in that whole thing. It is not that public radio is for snobs, it's that snobs own public radio.

CM: How important is it to get your community or neighborhood involved in a micropower station? Is it wise to have just one format like the major stations do? At this point, is there a tactical advantage there?

PD: Micro stations do it in different ways. Our particular station is one of our slogans is, we call ourselves "a different station every hour." We just have all kinds of programming: some you'll love, some you'll hate. It's all very handmade [...] we call ourselves "handmade radio." That's the kind of radio I like. Other pirates devote themselves to single types of music, single ideological sorts of things. I've heard of pirates that just read the bible all day on their radio station.

CM: We should be promoting that, people being able to put their viewpoints on the air, it's free speech.

PD: The radio that Radio Mutiny advocates is the reemergence of community radio stations with a wide variety of viewpoints and music and cultural production-stuff that doesn't make money but stuff that is invaluable to our cultural heritage, to our public discourse.

CM: Is there room on the dial for micropower stations? The FCC and the NAB (National Association of Broadcasters) always argue that there is interference or interference with air traffic controllers. How is the digital nature of the bandwidth affecting these things?

PD: There is some room. There's not necessarily a whole lot. If you are thinking about starting a micropower station you should certainly look very carefully to see whether the empty spaces you hear are in fact empty. First of all, if you are a pirate and you want people to hear you, it's senseless to try to broadcast over someone else's frequency. I know of a lot of pirates that would do such a thing, just because you would go 4 or 5 blocks

you'd be wasting your time. You'd be certain to generate some complaints. However, because of the current regime of radio regulation, because of the way that much larger stations are favored, larger stations make for things that it is more common for you to be able to find a spot frequency, even the stations on other cities and other parts of the country, even for microradio. It's a real pain in the ass, but it's not impossible. It's kind of funny because the FCC is always saying that the whole point of the radio is to be able to hear what you want to hear. But they only realize that if you're a pirate, you can hear what you want to hear. If you're a legitimate station, you have to go through a lot of bureaucracy and it's really expensive. It's not like you can just go out and buy a radio and start broadcasting. It's a real pain in the ass.

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CM: You guys are having a conference in April?

PD: We look forward to being an opportunity for all the pirates and microbroadcasters in the eastern United States to get together and talk.

CM: This interview may appear after the conference. Where can people go for information, resources... Do you guys have a web site

PD: Yeah, there are a few great places for information. You are always welcome to contact Radio Mutiny. We are at 4116 Chester Ave., Box 238

CM: Who provides transmitters?
RD: A good place for transmitters is Free Radio Berkeley or L.D. Brew

PD: Again, you'll hear some people say things like you can start a pirate radio station with a few dollars' worth of tapes and wire ties or whatever. But

[illegible]

CM: How about property forfeiture?

CM: Sort of like seizing Ben Franklin's printing press?

PD: Right exactly. They like to do that. That's probably the most likely

doesn't seem to be excited about getting into questions about people's civil liberties or anything. It doesn't seem that they are very interested

CM: I imagine there's a lot more solidarity, especially spread through the Internet. I know there's several lists out there—some that I

PD: There are some lists on the Internet. We keep fairly closely abreast of what's going on with other states in the trade deal. And that's really a lot

strength. The study was a complete

...the fire-fighter's job is to save lives and property. It's not a job that's often glamorous, but it's a job that's often dangerous. It's a job that's often around the clock, and it's a job that's often fire-fighting.

...it's not a thing, it's a feeling, it's a feeling that you're not alone and people

...the levels of the ... the

What will you do?

THE

to be | when they could be doing something useful with their time. The

NEW

GM: Basically what we need is more participatory media where we can not just receive but send and receive.

CM: If you look at history, Professor Robert McChesney and others have compared the Canadian radio system and the British radio system to the American radio system back in the 30s. How it started out being very noncommercial and how the others stayed non-commercial and government-supported, whereas this one became privatized and commercial dominated.

CM: It sucks

PD: It's a travesty

PD: It's funny, because all the people I've ever talked to about it, lots of people ask me Is it illegal? Is it dangerous? or whatever, but I've never had anybody ever say to me What's wrong with radio? Nobody has ever asked me that question! Everyone I ever talk to they say "Radio, it really sucks!" "I remember when I was younger there was..." People often remember something that really inspired them that happened on the radio, something that gripped them. That just doesn't happen anymore. Radio has very few surprises. It's "traffic and weather together on the hour" and it's the little ticker behind the all news station with all the three second blurbs that are supposed to keep you informed. Radio has gone so far downhill that I don't know of anyone who likes it anymore and any one end up with a question Who is this serving except for the people that own radio stations. A radio station is a license to print money. They are enormously profitable and they manage to make tons and tons of money at what they are doing.

CM: Basically stations are owned by large companies so the format are the same from town to town. You drive around you're going to listen to all news, you listen to adult contemporary, or hip hop station. There's no local variance anymore. At Radio Mutiny we really think

[illegible]

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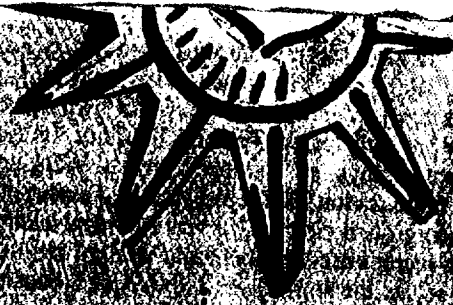
on a full 20 watts, and its transmitting schedule is brimming, 5 days a week, baby! The in-house Audio Damage Laboratories create a forum for the communities who, and to think it all began with some planning.



The FCC (Federal Communications Commission) is NOT your friend. The estimated minimum start-up price is a hefty \$60,000, and that's just for the smallest FCC licensed station. The FCC's priorities are pure profit-corporate profit. The FCC's side of the coin? They argue that micro-casters are not slotted into the Emergency Alert System, but decline to comment when it is mentioned that a micro-caster could easily be in the EAS if legally licensed. The airwaves, unlike the Internet, are owned by the public. Recently the FCC was accused of a biased and aggressive 15 year monopoly on the airwaves, as indicated by lawsuits filed by the public. The FCC is really discussed. Don't let the FCC be the only station for less.

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4 Kinds of Corruption

Corruption is caused by desire
- corruption to get those against
whom one bears ill will
- aberration due to ignorance
- fear which stifles and slowly
destroys all senses of right and wrong.
It lies at the root of the above three.

The first can be caused by a fear of
pain and desire or a fear of losing
what one has to those whom one loves.
The second can be caused by a fear
of the unknown.

RM 1208
SIR OR MADAM

RM-1244

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JAN 11 1998

REGARDING THE BILL - I'M NOT A LICENSE
DORE, I'M JUST A RADIO BUG/DXER
POWER MAXIMUM OF 3 KW SEEMS TOO HIGH, ESPECIALLY
FOR ZONE ONE (NORTHEAST U.S.). I WOULD THINK 1,000
WOULD BE PLENTY FOR ZONE 2, AND 100 TO 500 FOR
ZONE ONE. ANYTHING HIGHER AND THESE STATIONS W
BE NO DIFFERENT THAN STATIONS ALREADY ON THE
STATIONS IN LARGE METRO AREAS WILL HAVE TO HOLD
TO 10 OR 100 WATTS DUE TO PRESENT DIAL
CROWDING. FOR EXAMPLE THE ONLY OPEN FREQ IN
WASH DC. WOULD SEEM TO BE 93.5 WHICH MIGHT TAKE
100 WATTS, I ALSO ~~QUESTION~~ QUESTION THE ANTENNA
LIMIT. IF ANTENNA HIGHER, THEN POWER CAN BE LOW
AND VICE VERSA.

R.S.V.P.
T.C. (GUS) MANUS

November 18, 1998

The Honorable John F. Kerry
421 Russell Senate Office Building
Washington DC 20510

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JAN 11 1999
FEDERAL COMMUNICATIONS COMMISSION
OFFICE OF THE SECRETARY

NOV 21 5 42 PM '98

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Re: RM 9208, 9242, 9246 Petitions for Legalizing Low-Power Broadcasting

Dear Senator Kerry:

I am writing to ask you to support the above-mentioned petitions, which advocate the reintroduction of low-power, non-commercial community broadcasting licenses.

I was a member of Radio Free Allston, a low-power community radio station that operated from March through October 1997. Our goal was to establish and promote a radio outlet controlled and directed by the community in which it was situated. Current FCC regulations made it impossible for us to secure a license, and although we did have the unanimous support of the Boston City Council and were enthusiastically received by the community, Radio Free Allston was shut down by the FCC.

Many philosophies can be found in the so-called "Pirate" radio environment. Many of us are not anti-regulation, but are *pro-fair* regulation. The airwaves are controlled more and more by fewer and fewer corporations and the voices of individual communities are being drowned out by the generic voice of the conglomerates.

While such things as cable access and the Internet do provide for a measure of community access and democratic control of certain media, radio is the most democratic of media (I have yet to hear of Cable-Free Europe).

I feel fortunate that I am from Massachusetts, as we enjoy fair and intelligent representation. Please help support fair and democratic control of the media. Thank you.

Sincerely,



Joy Campbell
43 Kingston St., #1
Somerville, MA 02144
Joy@sneaker.net

Copy: William Kennard, Federal Communications Commission
Susan Ness, Federal Communications Commission
Harold Furchott-Roth, Federal Communications Commission
Michael Powell, Federal Communications Commission
Gloria Tristani, Federal Communications Commission

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JAN 11 1999

FEDERAL COMMUNICATIONS COMMISSION
OFFICE OF THE SECRETARY

November 18, 1998

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315 Russell Senate Office Building
Washington DC 20510

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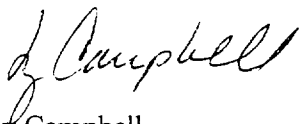
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THE RADIO MONOPOLY

By James W. Harkleroad

What happened when the Federal Communications Commission (FCC) decided to no longer license radio stations using 100 watts or less of power?

It was not too long after that Congress was "convinced" (i.e., paid off) that it would "be good for the country" (i.e., big business and incumbent elected officials) to permit companies to increase the number of big power radio stations they may possess.

Who benefits?

Big business gets a near monopoly which permits them to increase the rate fees and reduce the number of people employed.

Big business reduces their tax bill since the bigger the business the less in taxes they pay.

Incumbent politicians obtain large sums of money from big business for their re-election campaigns.

Incumbent politicians obtain slanted news coverage and biased editorials in their favor from big business.

Who loses?

The citizens lose program variety and services that are provided only by locally owned radio stations.

The citizens have to pay more for products and services as the companies pass along the increased advertising costs.

The citizens who lose jobs are not able to buy what they used to buy. Their purchases are further reduced due to the increase in prices of the goods and services advertised on the radio.

The citizens who lose jobs are no longer paying taxes. So the government loses revenue.

The citizens who lose jobs need welfare. So a need for more tax revenues is created.

Fewer radio licenses are being sold. So the government loses revenue.

As the government loses revenue from lost jobs, fewer licenses being sold, and fewer companies paying less (if any) taxes the citizens tax rates are increased to compensate for the lost revenues.

The citizens can not make informed voting choices because they are denied the opportunity to learn about the people challenging the incumbent elected officials.

What can be done to rectify these attacks on the nation?

All that is needed is that the FCC license radio stations using 100, or less, watts of power. It is that simple.

The National Association [Big Business] of Broadcasters objects to this solution on the grounds that the FCC can not police the airwaves properly now.

The FCC can not do what it has not the money to pay for. Money which would be raised by selling more licenses and from tax revenues paid by more companies being in business and more people holding jobs.

And by selling licenses there would also be an end to the problem of interference with other users of the radio spectrum.

(The author is presently serving a life sentence for first degree murder in Florida State Prison. Any comments/questions may be addressed to him at : Box 181 #030597 /Starke, FL 32041.)

SAVING THE INDEPENDENT ISP'S

By James W. Harkleroad

RECEIVED

JAN 11 1999

FEDERAL COMMUNICATIONS COMMISSION
OFFICE OF THE SECRETARY

Internet Service Providers (ISP's) who use the telephone system. Cable television systems are able to provide modem service that is up faster than using copper phone lines. And the equipment that would speed up the travel time on copper phone lines is more costly and will take several years to put in place.

Thus, cable television companies are fixing to drive phone line dependent ISP's into the "little money" corner. If not out of the picture altogether.

Meanwhile, traditional phone companies are in trouble as people switch to satellite and Internet phone services.

What can the phone companies do to stay in business and thus benefit the ISP's which depend on them and make them money?

Take a cue from the portable phone service providers. Use the radio waves.

The main base sends a signal to a sub-base. The sub-base forwards the signal to a local area station. The local area station forwards the signal (by fiber optic/copper line or radio wave) to the individual building.

(In apartment and business buildings the individual phones would be reached by copper/fiber optic lines from the buildings transceiver station.)

- (1) Radio waves travel faster than electricity over copper lines.
- (2) As the radio system replaces copper lines then the copper lines, and their accompanying hardware, can be removed from the landscape. This reduces, especially in areas where there is much distance between the phone company and the phone(s) being served, installation and maintenance costs.

- (3) Customer costs are reduced.

(The author is presently serving a life sentence for first degree murder in Florida State Prison. Any comments/questions may be addressed to him at: Box 181 #030547 / Stuckey, FL 32041.)